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A DEPARTMENT OF THE NATIONAL EDUCATION ASSOCIATION

VOLUME 8—NO. 2

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MARTHA ALLEN

President

Southeastern Art Association

There are always with us in our art education organizations, as in all groups, both the voluble ones and the quiet ones. Too often it is only the voluble who are recognized as being contributing members. It is always good in any group to have people who are able to express their own ideas with forcefulness and to speak with clarity for the group that they represent. It must not be forgotten that it is also valuable to have those others in any group who are rarely heard publically but are quietly at work stimulating creative growth.

Just as it is true that not all of the voluble are really articulate, so it is true that not all of the quiet are only passive in their relationships to the organizations to which they belong. There are many of the quiet ones who are very active in contributing to the continuing vitality of our professional organizations. It is often the quiet who initiate ideas and stimulate others to express them. There are many non-verbal workers producing creative work of professional quality. There are others who are quietly cementing relationships with the whole system of education.

There is a kind of quiet that is sometimes disturbing. Those who serve in some official capacity in an organization often become concerned

over a seeming lack of interest, activity, or response from the greater part of the membership. This attitude is understandable because of the need to have communication in order to carry on the work of any organization, be it state, regional, or national. The quiet cannot be excused for silence. One should not, however, become too exercised over the lack of verbal response before reflecting that the greater number of those participating in our art education groups are teachers with full-time jobs to do. It is remarkable that the work that is accomplished maintains such high standards of quality.

In any democratically established organization made up largely of volunteer workers there is bound to be an unevenness in both leadership and group participation over a period of time. At times those who are normally the quiet, or even the inarticulate, will be active in work for the group that requires verbal expression. The usually voluble will be engaged in quiet work. Each takes his turn at what ever seems best at any particular time for the greater good for the greater number of the group of which he is a part, and each, perhaps, benefits from the variety in experience in group participation.

Throughout art education in this country there is a strength of loyalty and devotion to high standards for creative work and its place in our philosophy of education as a whole. The fact that we have a healthily growing National Art Education Association is evidence of this strength. The program of activities set up for the newly established International Society for Education Through Art shows that seriousness of purpose in furthering art understanding is world-wide. Let us recognize the leadership that makes our art organizations function, but let us also give credit to that large body of quiet creative workers who make this leadership possible.

It is important at this particular period in the expansion of art education organizations that we continue to work for the establishment of a frame-work of unity in which all members and potential members may take the places for which they are best fitted as individuals whether they be voluble or quiet.

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ART EDUCATION AND SPIRITUAL VALUES



GERTRUDE M. ABBIH
Wheelock College
Boston, Mass.

In these times of conflicting viewpoints and philosophies which are rampant in the world we read and hear much about the fact that people have lost perspective concerning spiritual values. This loss contributes to indecision and confusion. Is it not possible that we, as art educators who understand how to bring order out of chaos, can examine the meaning of spiritual values and see how the satisfaction that comes from creating, producing and appreciating art can restore some of this perspective? If a knowledge of spiritual values will resolve some of the confusion holding back the progress of the world let us grasp their meanings and do our part to straighten out the world.

We can understand spiritual values to be that phase of a situation which evokes in an individual a judgment based on reliance upon some force or source that exists outside or beyond the individual's immediate material experiences. It is a judgment characterized by the highest quality of human thinking and feeling. This understanding of spiritual values is differentiated from moral values which may be based on laws and customs, and from religious values which may be acquired through acknowledgment of a religious or doctrinal belief. These spiritual values are timeless and universal.

Art has a timeless and universal aspect as it has existed and come down to us through the ages. Regardless of any historical or geographical conditions, art forms have been used by man to express his environment and his reaction to it. Many symbols appear and reappear in different epochs of time and in widely distant locations thus proving the universal sensitivity to art forms that is similar to man's striving for universal truths. Both the forms and the truths are outside him and greater than his immediate experience. Art has always offered man a way of exploring the world in terms of his emotional reaction through which he can assert his right as an individual to search out and find his relationship to the world. The ways of exploration in art are; the fascination of line direction and delineation, the sensuous appeal of related forms, the impact of color sensations and the organization and relationship of all these as they exist in space. This adventure takes man beyond merely material and personal reactions into a glimpse of the truths that include harmony, unity and ultimately beauty. These truths are spiritual values.

Too often we get bogged down with the pseudo-psychological phases of art that use painting or pounding just to relieve tensions or that interpret choices of colors, ways of depicting a subject or handling a material as weird indications of character. But real therapy occurs only when something significant has resulted. When the individual feels a glow of accomplishment and wants to share it because he knows that what he has done is good and can be enjoyed by others. The joy of discovering that he has created a satisfying arrangement and relationship of colors or forms through some felt inspiration gives him the experience of feeling part of a whole universe of understanding. He is aware of an uplift and has a realization of a spiritual value.

We study the history of art and become intrigued with the lives of artists which are often so irrelevant to their works. How has it been possible for some artists, whose lives were anything but models of virtue, to contribute to the good of

(please turn to page 16)

PREVAILING TRENDS AND PROBLEMS IN ART EDUCATION TODAY

By MARIE L. LARKIN

Art Education, along with modern general education, is following a trend of psychology in accepting an "organismic" point of view toward teaching. In theory, art expression, particularly that of children, is regarded as an outcome of the direct result of the individual's interaction of habits and attitudes toward his environment. This point of view is not new. Tennyson said much the same in *ULYSSES*: "I am a part of all that I have met." But along with this Gestalt form of approach, new challenges have arisen.

If art teachers are now looking upon the child as a whole, they must understand more of the parts which make up the whole. As a result of this need, art teachers are becoming better acquainted with the principles of child growth and development, individual differences and other phases of general education. Aims and objectives are essentially the same as the approaches to creative writing or creative teaching in almost any other subject matter area. This is to some degree gratifying. It is also dangerous. It is gratifying that at last subject matter teachers are accepting the same point of view and approach to human growth and development. It is dangerous in that leaning over too far, art may lose its identity in the curriculum. Unless art is skillfully integrated by trained teachers, what is taught or learned may be neither art nor geography, or whatever art was supposed to be integrated with. It might be a hodge-podge of confusion. In such a situation participating children often resort to dullness, aggressive forms of behavior or other escape mechanisms. It is then the duty of art teachers to constantly uphold the fact that art education has a unique contribution to make to the normal growth of human personality that can be met in no other subject matter field. And

indeed it has. The experience approach offered in a diversified art program enables a child to plan, to organize his thinking, to use his imagination and ingenuity, to exercise critical judgment, and to manipulate materials as he gives form to his impressions and feelings. Where else in the curriculum may such very personal values be found? This should be argument enough for a time of day set aside for an art program alone, and in addition to what so often blindly passes as "art" such as the community service posters hurriedly done, tray covers that come from a production line, and "integrated art", which often means that the teacher has not had time to get every subject covered in the school day. Let us not fool ourselves . . . or the children, for that matter. While there is great value in service to others, let us not call it art unless there is undisputable art value. Let us call that part of the curriculum, Community Service, Helping Others, or some such other name.

It is particularly encouraging that art educators still believe in teaching "something." Content, while not clearly defined at specific grade levels, exists in a norm that children at all growth levels establish for themselves, after being exposed to a wealth of material and evolved processes. The content is a selective content based upon the child's own choices of what he can do best at a given stage of growth. This content is not rigid but constantly changing, therefore difficult to put into words at present grade levels when it is time for a new syllabus to be written in art education. To say that all second graders should reach a certain degree of competence in second grade art, ignores the fact that all second graders do not learn to read or reach certain number concepts at the same time. It has been proved that children mature at different times in different subject matter areas. As in teaching reading, a variety of methods must be used to motivate and teach children of the widely varying abilities that are found in every classroom. Ideally, art at all levels is taught by teachers who have had some training in art education. The art program is coordinated with well staffed centers to provide demonstration and to advise and provide in-service training for teachers. Such a situation exists in very

few places. Fortunately, today's teachers are receiving more and better training in art education. Most states require some art for certification. Many classroom teachers can ably handle art in the primary and elementary grades.

Good teaching, which must certainly exist at all levels of instruction, becomes more in evidence in the upper grades where needs for techniques and skills, pupil-teaching planning, and the knowledge of how to handle certain tools and machinery is individually required. At all times, the chief requisite of superior instruction is to be able to help students form associations and develop personal judgments.

Professionally alert art educators must believe in the dynamics of change, for education as a deciding force in society is caught up in a changing world. Values are often judged good in terms of what they contradict, but the art educator must regard with open mind many of the prevalent arguments confronting the teaching of art today. There are strong and sweeping statements regarding whether a self-contained classroom or a special art teacher is best in the elementary grades. Who knows? What is right for one situation is not always right for another. The human factor remains the most important. It has been within the experience of many educators to see groups of children who had graduated from a conservative, stilted, iris painting, perspective conscious elementary art program taught by a lovable human being, go into a high school art program which was modern in every sense, and literally bloom with creativity. They liked art. Conversely, another group of youngsters who had had every advantage of the elementary level with the exception of an understanding teacher, might refuse to continue art in high school or wither further, depending on the teacher. Of course a combination of good program and good teacher would be the best situation. This appears to be an area of responsibility for the educators of art teachers. Miss Jones who never liked children, shouldn't get beyond the second or even the first year of teacher education. She might be better with a typewriter. These personnel problems can often be avoided if we begin our experiences with children sooner in teacher preparation.

It is fortunate that amid the hue and cry which we so often hear now for the three R's, another small voice may be heard; a public voice which is increasing in intensity and demanding that we add to education a fourth R. . . . Realization of Self. In an age of suspicion, where we are living amid an outbreak of investigating committees investigating other investigating committees, we now know that we can further the worth of the individual through art education's approach to children, and subject matter today. Art education has a real contribution to make in this regard, for until one establishes self-respect or whatever it is that makes one aware that he is unique and of infinite value as an individual, he cannot attain individual morality. If individual morality is not attained, society suffers from juvenile delinquency and the muddlings of immature adults.

There are times when we must seem rather dichotomous to children, when we urge them to take the smaller apple and to be polite to their friends. Then with the same voice of authority, urge them to paint the "best" picture for the contest, or to be the best speller or reader. But we are maturing too.

We may be optimistic for more and better art teaching in our schools, for there is gathering strength and increasing knowledge in local, regional, national and now international art education. There is an increasing awareness on the part of administrators of the existence of art in the curriculum. It is the duty of art educators to heighten this awareness through good exhibits, participation in affairs of general education, and other channels of communication.

It is commendable that as art teachers, we are able to change our opinions, to admit that we were wrong if necessary and to try again . . . for in today's world, the secure people are those who can adjust to change. Through training more and more children toward an awareness of individual worth, we should eventually reap a group of parents whose present concern over the three R's will, given a little more time, be just as concerned over the fourth R . . . Realization of Self . . . a must for survival in a fast changing society.

CREATIVITY : AN EDUCATIONAL PROBLEM

VINCENT LANIER

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In an article entitled "Expressive Children—Inhibited Adults" in the September 1954 Eastern Arts Bulletin, Mr. J. David Broudo indicates serious defects in American art education and suggests solutions for them.

Let us assume that one portion of Mr. Broudo's indictment is true, as true on the national level as it may be in his home state of Massachusetts. The creative potential of our school population is stifled by school experiences. The causes (and by implication we may arrive at solutions) according to Mr. Broudo are: (1) an insufficiency or lack of formal training, (2) a body of teachers who do not additionally function as creative artists.

It appears that a considerable misunderstanding of the term "creativity" is still with us. Mr. Broudo writes:

Progressives may shout in alarm that fundamentals will stifle creativeness but one must know how to use a medium before he can express with it. The inability to draw well or mix paint is a great handicap once desire for expression has developed. The great creators of the Renaissance were well versed in the tools of their trade before they gave vent to their own expression. Genius will out.¹

While there is no doubt that skills can implement creative expression, does it follow that people are not creative because they cannot draw well or mix paint? I think not. Would it not be more reasonable to suppose that creativity is stifled because developmental school experiences in art are rarely of a creative nature?

If so, it is necessary to ascertain by whatever means we possess the significant characteristics of creative experience, in order to evaluate the contributions of specific procedures towards this end. An examination of the pertinent literature reveals a fairly consistent opinion as to these

significant characteristics. Dewey states, "When I think of this fresh reaction of little children to the world, I am led to ask why it so soon gets dimmed, why it gets so soon covered up and a kind of mental rubber stamps or phonograph record takes its place."² He goes on to suggest that originality, the individual vision of the world, can be developed in everyone.

A report of the National Education Association defines creativity. "Creativity implies a fresh response, unique to the creator; it is characterized by personal initiative and conscious effort; it involves thinking and doing according to self-applied tests; and is finally judged as an accurate expression by the initiator."³ Alschuler and Hattwick claim that "... creative quality springs from some universal human disposition that is distilled differently by every individual."⁴

Schaefer-Simmern maintains that this activity is "... an autonomous operation, independent of conceptual calculation and abstract thinking, but based upon sensuous creation and 'visual thinking' of relationships of form."⁵ Lowenfeld believes that creative growth begins with the spontaneous and original noises and motions of early childhood, and that these expressions are creative in that they are the child's own invention, expressed in his own form.⁶

These several references direct attention to two elements in creative experience, i.e. spontaneity and individuality. Quotations might be cited from a number of similar sources reaffirming this viewpoint and emphasizing the importance of these elements in human growth.⁷ Therefore, it appears that by these standards Mr. Broudo's hypothesis is unacceptable. It does not seem plausible that formal training in art will promote spontaneity and individuality, nor that the lack of it will inhibit these qualities.

I believe rather that the individual needs continuing experience in art in an environment conducive to the healthy functioning of these elements. Creative living develops creative people in the arts as in every other phase of human activity.

The art teacher might well direct his attention to the creative possibilities of the materials and techniques used by the children in his classes and, even more sharply, to the atmosphere im-

posed on all activities by his relationship with the group and with individuals. Where this atmosphere is teacher-dominated, excessively repressive, and demanding of conformity, it cannot promote creativity, even though it may be effective in producing competent art technicians. Where this atmosphere encourages cooperative teacher-pupil effort, stimulates self-discipline, and makes precious the contribution of each pupil on his own terms, it can develop the habit of creative response.

The second cause for the lamentable current situation, according to Mr. Broudo, is that our art teachers are not also creative artists. "To teach in a creative field one must create."¹ While no one would deny that the creative artist can be an excellent teacher, is it necessarily true that if one does not practice the creative arts in addition to teaching them, one cannot be a completely effective teacher? Many art teachers begin their educational or professional lives in one of the visual arts areas, and it is only to be expected that a greater degree of sympathy with art problems rather than with educational problems may color their approach to teaching. These teachers are more concerned with the product of creative activity than with the effect this activity may have on the development of the individual. From the viewpoint of general education, this is not a very wholesome orientation. Ziegfeld states the desirable emphasis clearly. "In our work as teachers . . . because our primary concern is with the growth of the child, the product of his creative endeavor must always be considered in relation to his total development."²

It may, therefore, be possible that some of our lack of success in promoting the growth of creativity is based on a preoccupation with the organization of materials and a neglect of the vital role of the arts in the maturation of the individual. Conservatives may shout in alarm, but we cannot ignore forty years of child-centered educational philosophy. Art teachers must accept the viewpoint that the visual arts in general education function as one of several means whereby desirable changes are effected in the child. Educators, on the other hand, must realize

that art is not merely an adjunct to other areas of the curriculum, but that it offers unique and significant values for human development.

Perhaps those of us who train future teachers of art might emphasize to our students the concept that teaching itself is a highly creative activity and can demand dedication and provide satisfaction similar in nature to that which is offered by painting, sculpture, or ceramics. It is regrettable that so many of our young people become art teachers as a second choice, simply so that they may support their after-school creative activities. This type of vocational motivation is easily understood when one considers the fact that contemporary society awards adequate financial return to only a very small portion of those engaged in the creative arts. It is, however, an unfortunate situation in that the quality of teaching and consequently, the creative development of our children may be adversely affected.

It is difficult to indicate possible solutions. No problem concerned with people can be simply resolved. The question demands careful study and constructive effort by all of us in art education. Public discussion such as these articles may be of value in stimulating such efforts.

¹J. David Broudo, "Expressive Children—Inhibited Adults", *Art Education Bulletin*, Eastern Arts Association, September 1954, p. 4.

²John Dewey, *Construction and Criticism*, New York: Columbia University Press, 1930, p. 4.

³*Towards Better Teaching*, 1949 Yearbook of the Association for Supervision and Curriculum Development, Washington, D. C.: National Education Association, p. 121.

⁴Alschuler, Rose H., and Hattwick, Laberta W., *Painting and Personality*, Chicago, Illinois: University of Chicago Press, 1947, p. 3.

⁵Henry Schaefer-Simmern, *The Unfolding of Artistic Activity*, Berkeley, California: University of California Press, 1948, p. 198.

⁶Viktor Lowenfeld, *Creative and Mental Growth*, New York: The MacMillan Company, 1952, p. 41.

⁷For the report of a study dealing with the quantitative analysis of the nature of creative thinking, see: *Aspects of Creativity*, Research Bulletin, Eastern Arts Association, Vol. 5, March 1954.

⁸Broudo, *op. cit.*, p. 4.

⁹Ernest Ziegfeld, "The Final Product—An Expression of Creativity", *Aspects of Creativity*, Eastern Arts Association, Vol. 5, March 1954, p. 24.

SHOULD WE EXAMINE OUR SECONDARY ART PROGRAMS?

JOSEPHINE BURLEY
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The population of most secondary schools is beginning to show large increases in enrollment and projected enrollments show even greater gains. In spite of this growth in our high school attendance, the numbers in art classes do not show proportionate increases. While no survey has been made, what are the factors which might contribute to this static factor in the secondary enrollments?

WHAT SHOULD THE SECONDARY ART CURRICULUM INCLUDE?

Traditional thinking involves drawing, painting and design as basic to the art program. We have passed that era of fine arts which included only two dimensional activity (except for sculpture) and left all three dimensional consideration to manual arts. Secondary art today considers all kinds of three dimensional work in sculpture, construction, crafts, jewelry, and in addition print making, commercial art, textile design, etc. Small and large schools face quite vastly different problems in offering a broad art program as based on room space, teacher capacities, community opportunities and understandings. Today we are concerned with "why" as well as "how" and "what" to teach. This new concept is well described in the following excerpt from the book on Paul Klee. "When I came to be a teacher, I had to account explicitly for what I had been used to doing unconsciously."¹ Klee's theory is further explained,

"The theory of art is the outgrowth of practice, not the other way around. In this formulation he meant to suggest that it was not his purpose to train experts or train geniuses but simply to guide a younger generation toward

a new basis of visual expression and to increase sensitivity by means of a vocabulary of forms which each might elaborate in his own way."²

Viktor Lowenfeld³ discusses the role of art as an understanding between growth and creative expression which gives the student a chance for a healthy personality and thus "to grow freely and creatively, to identify themselves with their own experiences and also with the needs of their neighbors and thus provide for better relationships in our society."⁴

Caswell⁵ points out how the art curriculum in various schools developed through workshops, experimental centers, in-service education and study groups for curriculum improvement which give opportunities for teachers, consultants, and administrators to work together to improve the instructional program. "From the traditional teaching of an organized body of art skills the pendulum has swung to opportunities for expression in terms of the growth and development of children."⁶

Should high school art courses be designed only for art majors? Or should there be courses for the general student? What should be the direction of each of these courses?

Let us examine the reality of a broad art program. These needs require much space, equipment and above all the people who can project these plans. This means that the school administration, the community and the art teachers must support this kind of instruction.

WHAT DOES YOUR COMMUNITY THINK ABOUT ART?

Every art teacher must face realistically that part of her teaching which concerns the reaction of the community to art. If the community still thinks that art is for the gifted few, is removed from the lives of every individual and is a luxury in the school curriculum then the art teacher or teachers must develop broad public attitudes.

What can be done to educate communities to the contributions of art in the school curriculum? As a teacher do you participate in helping create better standards in your community? Are there opportunities for adults to participate in good

creative classes through museum centers or adult education? Is student work exhibited as well as other art forms including good design for every day living? Do students associate the implications of their creative efforts to their daily living? Can they be more selective and discriminating as individuals?

The amount of money which can be included in the yearly budget for the art program may be directly related to community thinking concerning the needs for investment in this area. What are plans in the new building for art? What are the plans for remodeling and expanding old art rooms? What amount is needed in the budget for the mere survival of the art department? While the community must support budget needs its cultural response is even more valuable. This is well illustrated in this statement by Herbert Read: "No one will deny the profound inter-relation of the artist and community. The artist depends on the community-takes his tone, his intensity from the society of which he is a member."

WHAT DO SCHOOL ADMINISTRATORS THINK ABOUT ART?

Art equipment and materials are expensive and require proportionately large amounts of room space. It is the administrator's responsibility to include in building plans, remodeling, or yearly maintenance the amount he feels necessary for a good school plant. What causes the attitudes and actions of administration toward art?

The cultural and creative attitudes established in early home life, elementary, high school and college.

Their reactions to art teachers.

The attitudes of students toward their art classes.

The contribution of the art program to the entire school curriculum and community.

The pressure groups in the profession and community which place emphasis on the teaching of art.

The ability of the teacher to organize art materials and successfully project plans into reality in terms of their teaching objectives. These, as well as other attitudes, should be

understood by the art teacher as a means for establishing better communication with administration and staff.

WHAT ARE THE PROBLEMS OF PROVIDING FUNDS FOR ART?

The problem of providing funds necessary for maintaining and expanding the art program is directly related to the support given by the community and the administration. Most school systems have funds for an adequate program if those in charge feel the art expenditures are necessary. One must recall that not too long ago much effort was required to convince the public that school cafeterias, shops, gymnasiums, and auditoriums were necessary to the educational program.

WHY ARE COSTS IN ART SO GREAT?

The costs of equipment and expendable supplies far exceeds the investment in textbooks. Also the actual number of square feet required per student is far greater than in academic areas. In new buildings where construction costs are high the art room or rooms becomes an investment. In old structures remodeling is likewise expensive and often there is no place for expansion.

There is a need for more flexibility in room planning to adapt to a broad art curriculum. Some schools have provided multi-purpose rooms and some have met this need by providing storage space and work areas in between rooms which contain kilns, potter's wheels, etc. This is an example of one direction in flexibility in room planning. Another has been to build separate structures for industrial arts, home arts and art. This provides for overlapping in use of some work areas.

Highly unique use of space in art rooms often discourages administrators in planning. Neither should plans be made to suit a particular teacher but should be based on the needs of good education.

WHAT ARE THE IMPLICATIONS FOR THE ART TEACHER?

Since there are often no sources for consultants to provide certain technical knowledge

(please turn to page 19)

ART EDUCATORS TO CONVENE IN CLEVELAND

*APRIL 11-16, 1955
HOTEL STATLER

An expected attendance of upwards of two thousand directors, supervisors, and teachers of art education from all over America will mark the third biennial conclave of the National Art Education Association.

Art Education—A Frontier for Freedom is the challenging theme of the conference which will be headlined by prominent personalities, among them Melvin Tummin of Princeton University; Norman Cousins, Editor of the Saturday Review of Literature; Senator Wayne Morse, a leading if controversial figure in the U. S. Senate; Edwin Ziegfeld of Teachers College, Columbia University and President of the International Association for Education Through Art, and William Miliken, Director of the Cleveland Museum of Art.



WAYNE MORSE
U. S. SENATOR
OREGON

Among the significant features of the week-long conference will be a two-day **Pre-Conference Workshop** in which several hundred leaders will tackle the problems of art education at the local level, whether in large cities, medium-sized communities, or in suburban and rural areas. Manuel Barkan of Ohio State University will guide these proceedings.

Another prominent feature will be a **Festival of the Arts** in which participants from various areas of the arts in the schools of Cleveland and the community will coordinate their resources to present an integrated picture of the arts as cultural media.

As is customary, the "Ship", which is the organization of manufacturers and distributors of art materials and equipment will entertain at the Conference Dance. This feature adds a note of conviviality to the otherwise serious pursuits of the conference.



NORMAN COUSINS
EDITOR
SATURDAY REVIEW
OF LITERATURE

Group Meetings at Various Levels of interest, exhibitions of children's creative work, audio-visual equipment and resources, curriculum materials and demonstrations by practicing artists and craftsmen of the Cleveland area will add practicality and interest to the broader aspects of the Conference.

Marion Quin Dix, President of the Association is General Chairman of the Conference; Ivan Johnson, Vice-President of the Association is Chairman of the Program Committee; Horace F. Heilman, Secretary-Treasurer of the Association is concerned with the general management of the Conference.



MELVIN TUMMIN
PRINCETON
UNIVERSITY

NATIONAL ART EDUCATORS TO SEE VARIED DEMONSTRATIONS

The educational possibilities, as well as the professional uses of many media, will be demonstrated by a corps of competent professional craftsmen, teachers of art and students at the Cleveland Conference of the National Art Education Association, April 11-16, 1955.



MARION QUIN DIX
PRES. NAEA
GENERAL
CONFERENCE
CHAIRMAN

Students from the Shaker Heights High School under the direction of Charles Jeffery, Head of the Art Dept. at that high school, will demonstrate a variety of technics in sculpture. The young people will be working in clay, wood, metal and other commonly available materials and will demonstrate a variety of technics.

The lapidary arts, or the cutting of stones for use in jewelry, will be demonstrated by William Poese, art instructor in the Cleveland Public Schools. Glass, as a professional medium, will be exploited by Edris Eckhart of the Cleveland Institute of Art and Richard Myers of Roosevelt High School, River Forest, Illinois will show how



CHARLES M.
ROBERTSON
CHAIRMAN
CONFERENCE
COORDINATING
COMMITTEE

EDWIN ZIEGFELD
COLUMBIA
UNIVERSITY
PRES. INSEA



foam glass may be used as an educational medium at the junior high school level.

Weaving, enameling, and creative stitchery will also be demonstrated. A nationally-known figure in his field, **Kenneth Bates** of the Cleveland Institute of Art, will demonstrate professional approaches to enameling.

Frans Wildenhain, Head Ceramist of the School for American Craftsmen at Rochester, will explore the professional possibilities of clay.

The use of stone at the senior high school level, as well as the possibilities of paper, printing, and jewelry at various levels will also be demonstrated for those in attendance. In the latter group, will be Irving Berg of Detroit; Ruth Detzel



HORACE HEILMAN
SEC.-TREAS.
NAEA

of Parma, Ohio; Arthur Pelz, Joy Holm, Bernard Meltzer of Elgin, Illinois; Irene Kissel, Mary Kohl and Jeanette Sullivan of Chicago, Illinois.

It is expected that nearly two thousand art directors, supervisors, and teachers from the forty-eight states will be in attendance at this biennial conference. **President Marion Quin Dix**, of Elizabeth, New Jersey, indicates that **Melvin Tummin** of Princeton University, **Norman Cousins**, Editor of the Saturday Review, **Senator Wayne**

(continued on page 16)

THE ASSOCIATION AT WORK

MARIE LARKIN

Harris Teachers College
St. Louis, Missouri



THE OFFICE OF VICE-PRESIDENT

There are very few specific responsibilities allocated to the Vice-President of NAEA according to the Constitution. The Constitution specifies that the Vice-President stand ready to take over the duties of President should that become necessary. This brief word picture of a "Minute Man" ready to spring into action at the drop of a hat might have ended this column right here except for one thing. Traditionally, or by Gentlemen's Agreement as one would have it, the duties of a Vice-President are extensive and important. He is a member of the Executive Committee and a member of any of the key committees to which the President may wish to assign him. Chiefly, he is the Program Chairman for the Biennial Conference.

Mr. Ivan E. Johnson, Chairman of the Arts Education Department of Florida State University, Tallahassee, Florida is the present Vice-President. Mr. Johnson lists as one of the blessings of his office, the rewarding experience of getting to know the art educators throughout the United States, personally, and through the fine work they are doing in art education in different sections of the country. Planning a program for

a Biennial Conference is no small job, and requires the creative thinking of many. The Chairmanship requires much correspondence. Writing letters does not seem to be part of the creative activity of most art educators. The chief headache connected to the responsibilities of Program Chairman is to get replies. Mr. Johnson states that sometimes six weeks to two months after sending a letter to an art educator, he will get a very apologetic but humorous reply in which the person says that he is very sorry about neglecting to answer but he got involved in ordering some paint; helping some students paint a mural; or he had been working with a student teacher somewhere. We know that none of our readers are guilty but it is often interesting to know how other people err. The Editor of Art Education would probably share this complaint with Mr. Johnson.

There is increasing belief among many in NAEA that there is a definite need for two Vice-Presidents. Mr. Johnson mentions that one reason for this need is that we need a wider spread of leadership. By having another Vice-President we might give more art educators a chance to serve. Another reason for having two Vice-Presidents is that one might well serve as chairman of membership promotion while the other might work with research projects. Growth presents problems and NAEA is growing. An enlargement of this office deserves careful consideration on the part of each member.

The program for the Conference is nearly complete. NAEA is fortunate in having Mr. Johnson in the Office of Vice-President and in the role of Program Chairman. Shall we see you in Cleveland in April?



IVAN JOHNSON
VICE-PRES. NAEA
CHAIRMAN
OF PROGRAM
COMMITTEE

BOOK AND FILM REVIEWS



HELEN CABOT MILES

Art Teacher, High School
Newton, Mass.

Building Human Relationships Through Art, By
Louise Dunn Yochim, L. M. Stein, Chicago,
1954. 157 pp.

In this compact, easily readable account of her experiences in a Chicago high school, Louise Dunn Yochim gives a disillusioning jolt to art teachers, and pupils specializing in art, who still seek the "ivory tower" refuge of the art department as a retreat from school life. If it still persists anywhere, the idea of "art for art's sake" can be shattered by her overwhelming evidence of art activities in high school for the betterment of the whole community. Many books on art education help the classroom teacher of other subjects to understand how art can be helpful in the enrichment of the general curriculum. This book gives the art teacher many examples of extending the influence and contribution of an art program to promote individual human relationships which achieve understanding of teacher-pupil, home-school, and school-community relationships.

Mrs. Yochim asks how many courses comprising the child's school day are so pliant that they provide opportunities for the expression of varied temperaments and feelings. She answers the question by a series of individual pupil case

studies, and accounts of group activities stemming from art classes which prove that art courses can be pliant enough for constructive creative expression which affects the school and community. She gives vivid descriptions of individual adjustments within the class, and of group co-operation for larger units of work, such as the reception of parents in the model room which the students redecorated to reflect their varied racial and national heritages; the organization of a television program to explain the vital role art plays in life; a Community Park exhibition of student's work which was viewed by three thousand visitors.

These and many other accomplishments help to forward Mrs. Yochim's theory that "... it is requisite to know and to understand the cultural patterns in which behavior is cultivated in order to effect adjustments." The adjustments described are based on the awareness and satisfaction of aesthetic needs which are inherent in people. The reader who may be seeking pertinent facts as to just how this is done may be disappointed. The freshness and appeal of the illustrations prove that the pupils have such an awareness of aesthetic qualities, but these could be more directly related to the case histories or events described, to be more helpful. An extensive and well annotated bibliography which includes material on inter-group relations certainly could give background for formulation of a program. Perhaps the "how" is not necessary, because teachers and administrators, pupils and parents, by reading this account can be inspired and motivated to plan their own programs for "Building Human Relations Through Art."

By GERTRUDE ABBIH

(please turn to page 14)

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BOOK AND FILM REVIEWS

(continued from page 13)

Teaching ART in the Elementary School, child growth through art experiences, by Margaret Hamilton Erdt. New York: Rinehart & Company, Inc. 1954, 284 pp.

From the imposing list of acknowledgments, to the thoughtfully prepared index, Miss Erdt, Art Supervisor in the city schools of San Diego, California, offers some contribution to each of us. For here can be found the spirit of what we hope for in teacher, child and group relationships. There were hints in the chapter headings that this nebulous quality might be found: "Invitation to Art from a Child", "Each Child Will Find His Way", and "Let's Show Our Work."

But as one continues, it is as though two authors of conflicting philosophies had tried to collaborate: one giving us word expressions suggesting the most ideal child development, the other feeling, that in order to save time, she must tell just what the child should do, and how he should do it.

For example: the author states clearly that, "the emphasis is upon building self-confidence, preserving the creative approach, adapting the interpretation to the maturity of the children, and helping them to become independent." But, under Teacher Guidance in the projects, the anti-thesis is exemplified by giving detailed directions, for example: "Cover the frame with a piece of cellophane. Staple it in place. Make two hinges from two strips of an inner tube. Nail hinges in place. Use a spool for the knob." Wouldn't it have been more consistent to have described how one group solved the problem of building a refrigerator, and leave the construction of each unit to the ingenuity of the group?

The abundant illustrations are mostly valid child-reactions of a high order, especially the sequence in color from preschool level through the sixth grade. Here is definite visual proof that with right guidance the "instinctive use of the plastic elements" can be preserved as conscious understanding and skill are developed.

Although she gave no hint of it in this first publication, Miss Erdt will fulfill a great need if she continues her good work and produces a similar contribution at secondary level.

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BOOK AND FILM REVIEWS

(continued)

Did you ever spend your whole summer repairing a course based on your familiar text only to discover, when the packing cases were torn open, that a revised edition had been sent with only two days to re-repair? This was my introduction to:

Audio Visual Methods in Teaching (revised, July 1954) by Edgar Dale, 534 pp. New York: Dryden Press. \$6.00.

There is no doubt that Edgar Dale has not only revised, but rebuilt with the result that it is the most informative book on this subject now obtainable.

The wise list of acknowledgment accounts, in part, for the contemporary philosophy throughout. Dale has reorganized his material to clarify the purposes, practicalities and sources of Audio-Visual materials. He is thorough in covering the field, dividing his book into three parts: "Theory", "Materials", and "Application". The teaching devices are combined in various ways depending upon the situation and need. Methods of evaluating are discussed and the subject matter fields are interrelated in such ways as to bring about permanent learning. Art is not isolated. It "fits" into the daily pattern whether it be making a block print for bedroom draperies, chalking a mural to show how a community gets its water supply or writing a play for a puppet who demonstrates how to avoid mistakes in the work shop. The text is simply written, fun to read, and stimulating in application. Up-to-date references are used, real life situations are presented, both serious and humorous. The numerous photographs, many reproduced in color, are superior.

When Edgar Dale writes his revised edition of his revised edition, perhaps he could repair the chapter on "Color as an Aid in Teaching". The illustrations chosen of the child's painting as contrasted to a map drawing do not really convey anything. When he thinks he is discussing color, he finds himself discussing form. In speaking of realistic subject matter used by children from kindergarten through the sixth grade, he presents only one side of what he admits to be a "highly debatable" issue. In addition, the

idea of giving examples of spatter painting, linoleum printing, engraving, etc. is helpful, but it seems unfortunate that the illustrations here (and elsewhere) do not come up to the contemporary flavor of the text. Dale finds himself in a corner when it comes to explaining to the classroom teacher how to draw on the chalkboard. He reverts to the old stick figures and devotes a full page to little sketches which are really crutches rather than teaching aids. Wouldn't a "direct purposeful experience" such as having a child run across the room be better than a superficial sketch? Again, why not suggest direct observation of facial expressions rather than the inflicting of an adult "attempt" on the child? Couldn't the children have cut the bean stalk, trees, house, and clouds out of felt for the teacher to use in her "storytelling time" episode, rather than using adult or commercial symbols? How often have we found that the child could do a better job than the teacher in, for example, drawing on the chalkboard! Why do we lose faith in testing the never failing imagination and tremendous ability of the child or student?

My "pickings" are small matters when compared to the immense scope of accumulated knowledge herein presented. In the chapter on The Humanities the material on "Art and Communication" was extremely well handled; and another of the many high spots was the plea to "avoid promotion of contests" because they tend to "encourage pupils to work only for prizes".

No educator could possibly read this book without visualizing the possibilities of utilizing in his teaching many of these aids that he had forgotten existed. Combine this book with any subject or methods teaching course and it will help clear many a muddled head. This reviewer has run out of space, not praise, for Edgar Dale's fine contribution!

BEVERLY HALLAM
Supervisor, Teacher Education
Massachusetts School of Art
Boston, Mass.

ART EDUCATION AND SPIRITUAL VALUES

(continued from page 3)

the world? Do their masterpieces make them better people for having thus contributed, or is the world a better place for having their works exhibited or existent in it? True masterpieces come into being and are appreciated because they portray the intrinsic quality of great art traditions regardless of the personal life of the artist or the passing sentimentality of the subject. They interpret a grand idea in dramatic and inspired organizations of art qualities. This aesthetic appeal is the spiritual value which makes fine art impersonal, inspiring and enduring.

Spiritual values can be experienced by the artist and by those who buy, sell, view or use art because all these people can be aware of their reactions to the basic elements of art as they are organized in unity of moving rhythms, exciting contrasts, varied repetitions or subtle balances for the expression of ideas which often cannot be so satisfactorily expressed in any other form. Spiritual values are present in such communication when balance is established, harmony has resulted and unity is attained.

Art offers vast scope for the pursuit and realization of these spiritual values. Using art, we can discover either through our own creative powers or through appreciation of other's powers, how to contribute to settling world conditions. Each time we understand the unseen through conquest of the seen, in other words, each time we attain a harmony of expression through the creative and constructive use of art media and realize the good attained we have added some bit of weight to the total good in the world. We have all the enduring artifacts of past and present civilization to testify to man's striving for a better life. Man has always used art to memorialize his greatest achievements because he knows that such expressions transcend nation, race, creed and time by appealing to the highest quality of thinking in man—the spiritual quality.

NATIONAL ART EDUCATORS TO SEE VARIED DEMONSTRATIONS

(continued from page 11)

Morse, **Dr. William Milliken** of Cleveland and **Dr. Edwin Ziegfeld** of Teachers College, Columbia University will be the leading speakers at the general sessions of the Conference.

Demonstrations

WORKING WITH MATERIALS

April 13, 1955

SCULPTURE

Exploring Wood at the High School Level
Students of Shakers Heights High School,
Cleveland, Ohio

Charles Jeffery, Head, Art Department
Exploring Stone at the Junior High Level
William Poesse, Demonstrator in Lapidary Arts,
Art Instructor, Cleveland Public Schools

Exploring Glass Professionally
Edris Eckhart, Instructor, Cleveland Institute
of Art, Cleveland, Ohio

Exploring Foam Glass at the Junior High Level
Richard Myers, Art Instructor, Roosevelt School
River Forest, Illinois

WEAVING

The Possibilities of Weaving Professionally
Sara Mattsson Anliot, Demonstrator and
Teacher of Weaving, Head of the Hand Weav-
ing Studios, Cleveland, Ohio

ENAMELING

Professional Approaches to Enameling
Kenneth Bates, Instructor Cleveland Institute
of Art, Cleveland, Ohio

H. Edward Winter, Author and Artist, Cleve-
land, Ohio

Enameling for the Adolescent Child
Frances Hawkswell, Art Instructor, Jane Ad-
dams Vocational School, Cleveland, Ohio

CREATIVE STITCHERY

The Techniques of Textile and Fibre Design for
the Public Schools

Ada Bel Beckwith, Art Supervisor, Lakewood
Public Schools, Lakewood, Ohio

Rudy Barber, Teacher, Lakewood, Ohio
Elizabeth Fisher, Teacher, Lakewood, Ohio

April 14, 1955

SCULPTURE

The Possibilities of Clay Professionally

Frans Wildenhain, Head of the Ceramic Faculty of the School for American Craftsmen, Rochester Institute of Technology, Rochester, New York

Thelma Winter, Cleveland Institute of Art, Cleveland, Ohio

The Possibilities of Stone at the High School Level

Irving Berg, Art Instructor, Pershing High School, Detroit, Michigan

The Possibilities of Paper at the Elementary Level

Ruth Detzel, Broadview Elementary Schools, Parma, Ohio

PRINTING

Brayer Printing for All Ages

Arthur Pelz, Head, Oak Park-River Forest High School, Oak Park, Illinois

Joy Holm, Art Instructor, Morton High School, Cicero, Illinois

Bernard Meltzer, Art Instructor, Public Schools, Elgin, Illinois

Mono-Printing for the Adolescent Child

Irene Kissel, John Marshall High School, Cleveland, Ohio

Using Silk Screen at the Elementary Level

Mary Cole, Art Instructor, Chicago Teachers College, Chicago, Illinois

Janet Sullivan, Art Supervisor, Chicago Public Schools, Chicago, Illinois

JEWELRY DESIGN

An Experimental Approach to Jewelry Design
Shirley Walters, Art Supervisor, Chicago Public Schools, Chicago, Illinois

Florence McNally, Art Supervisor, Chicago Public Schools, Chicago, Illinois

Eleanor McWhinnie, Art Supervisor, Chicago Public Schools, Chicago, Illinois

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Max Misner, Art Instructor, High School, Battle Creek, Michigan

PUPPETRY

The Possibilities of Using Various Materials in Puppet Construction

Eleanor Porter, Addison Junior High School, Cleveland, Ohio

Helen Anton, Woodland Elementary School, Cleveland, Ohio

NOTICES

FLORIDA ART EDUCATION ASSOCIATION

The current issue of the Florida Education Association Art Section newsletter carries a detailed report of that group's second annual state-wide work conference. Printed, in new format, and 24-pages in length it reflects the very real growth and development of this state art organization. The newsletter editor is Dale Summers of Gainesville, the conference program chairman and state art chairman being, respectively, Ralph Hurst and Julia Schwartz of Tallahassee.

MAINE ART EDUCATION ASSOCIATION

The Maine Art Education Association held its annual meeting in Portland during State Convention, on Thursday, October 29, 1954.

A large group of members and guests lunched at the Falmouth Hotel. Luncheon was followed by the business meeting.

MEXICAN ART WORKSHOP

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Highlight of the meeting was of course, the report of the nominating committee, who presented the following slate of officers:

President, Mr. Rogert Prince of Lewiston; Vice-President, Miss Anna Chynoweth of Machias; Secretary-Treasurer, Miss Mary Tibbetts of Portland.

From the Falmouth Hotel the group went to the Jackson School Auditorium to hear the principle speaker Mr. Seymour Robbins. Mr. Robbins an industrial designer in New York, worked with Dr. Ames in the designing of the famous research Center at Princeton University.

WASHINGTON ART ASSOCIATION

The Washington Art Association has set the date of May 5-6-7 for the Annual Convention to be held in Seattle. Mr. Dale Goss, convention chairman, plans to obtain one or two speakers from outside the state and to key the program to the needs of art and art education in the state.

MISSOURI WORKSHOP FORUM NOTICES

The American Association of School Administrators, The National Art Education Association and Harris Teachers College, 5351 Enright, St. Louis, Missouri, offers a Workshop Forum in Art Education Monday, February 28, 1955 at Harris Teachers College.

Time: 4:30 to 8:00 p.m.; Demonstrations in Art Crafts 4:30 to 6:00; Dinner at 6:00; Speaker: Rosemary Beymer, Director of Art, Kansas City Public Schools, "Art in General Education" 7:00 to 8:00; Price: \$2.50 for dinner. Send reservations to Marie L. Larkin, Harris Teachers College, 5351 Enright, St. Louis 12, Mo.

FELLOWSHIPS IN PACKAGE DESIGN

The Package Designers Council is pleased to announce its 1955 Fellowships in Package Design which are awarded annually in order to provide one or more outstanding art school and college graduates who wish to enter the profession of package design with the necessary academic training in the fields of marketing, retailing, and business.

Funds for the Package Designers Council Fellowships, in the amount of \$1500, have been made available by The Clapp & Poliak Founda-

tion, Inc., New York, and by Mr. Irwin D. Wolf, Vice President of Kaufmann Department Stores, Pittsburgh, Pennsylvania.

The Fellowships provide for coordinated study, for one academic year, at a leading university's school of business and at an outstanding professional art school, both in New York City. The participating universities are Columbia University and New York University. The participating professional art school is the Pratt Institute.

Candidates for the Fellowships must have had prior formal art training and must demonstrate proficiency in two- and three-dimensional design. Specific training in package design, while desirable, is not required.

How to Apply for the Fellowships

Any college, university, or professional art school may select six candidates for the Package Designers Council Fellowships in Package Design. A transcript of each candidate's academic record, along with a letter of recommendation from the Chairman of his Art Department, should be sent to the Education Committee, Package Designers Council, 12 East 46th Street, New York, New York, not later than March 1, 1955.

Students who have been selected as candidates must submit three original art work samples to the Education Committee, Package Designers Council, 12 East 46th Street, New York, New York, not later than March 15, 1955. Samples should be accompanied by a self-addressed, stamped cover or wrapper if they are to be returned.

Selection of Winners

Preliminary screening of candidates for the Fellowships will be based on the design merits of art work submitted, previous training, and faculty recommendations. Final selections will be based on a special package design problem offered to outstanding candidates.

Winners of the Package Designers Council Fellowships in Package Design will be the student or students who, in the opinion of the Package Designers Council, show the greatest talent and aptitude in the field of package design, and who have maintained academic records of a high standard.

SHOULD WE EXAMINE OUR SECONDARY ART PROGRAMS?

(continued from page 9)

necessary for planning and maintaining an art program, an art teacher must supply these capacities. In this area teachers have received much negative criticism for their lack of ability to be more than just creative. Can the teacher evolve a system **based on curriculum** needs to provide for necessary supplies? How much paint will be needed? Clay? Paper? Does he know how to plan for the expansion and the equipment? How many volts does this machine require? How is this equipment used for maximum creativeness and safety?

HOW CAN THE ART CURRICULUM BE STRENGTHENED?

In many areas of the curriculum, strong local organizations have helped plan and study their needs to present to school personnel. In turn national groups have continued wider studies and provided stronger support for curriculum needs.

Art teachers have been very slow to organize for the purpose of studying their problems and make these needs known. Groups often only "talk about" their problems but without action close their solidarity. In working together ideas are broadened and become more meaningful. Plans and ideas are more readily put into action with group support. Can art organizations and study groups within the school define their problems and seek means for solving them? In turn do they check whether their action has resulted in an effective art curriculum?

¹Carola Giedion-Welcker, *Paul Klee* New York: The Viking Press, 1952, p. 50.

²ibid.

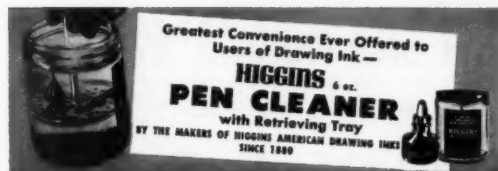
³Viktor Lowenfeld, *Creative and Mental Growth* New York: The Macmillan Company, 1952. pages IX, X.

⁴ibid. p.x.

⁵Hollis Caswell and Associates, *Curriculum Improvement* New York: Bureau of Publications, Teachers College, Columbia University, p. 950, pp. 272-74, 342-44.

⁶ibid. p. 343.

⁷Herbert Read, *The Meaning of Art* New York: Pitman Publishing Company, 1951, p. 261-62.



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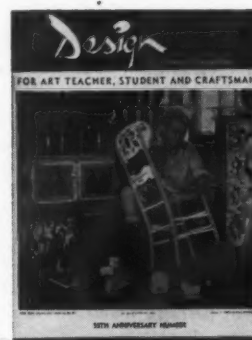
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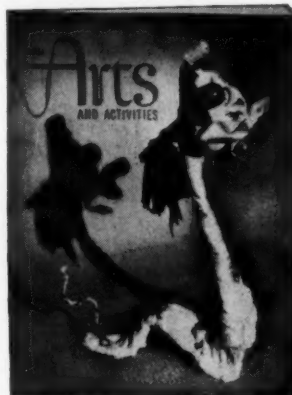
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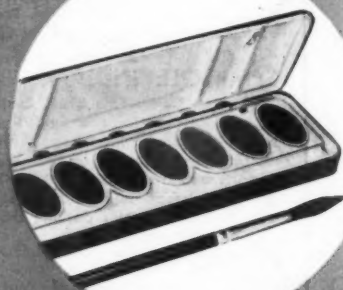
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